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mare and colt lost in the woods in winter; of the still-life, a very deceiving rendering of Tangerine oranges, by W. J. McCloskey. The good landscapes are too numerous to be mentioned individually in this notice.

The good sculptors, what few there are of them, are not out in force. Mr. St. Gaudens, who comes first, sends a bust of General Sherman, which is somewhat distressing in its multitude of details when seen too near, but full of force and character when viewed from across the room. He also has erected in a corner his exceedingly restful panel in relief, the portrait of Mrs. Stanford White. Mr. Warner has sent his bronze bust of Mr. Alden Weir, in which he has made the most, almost, of even that good subject; Mr. Hartley sends his bust of Miss Rehan—much the best thing that he has yet done—and “A Family Group” of children in low relief after the fashion made popular by St. Gaudens. There are also a number of portrait busts, more or less realistically treated by Messrs. Wagner, Alling and others. No less than eighteen pieces of sculpture are to be found in this phenomenal Academy.

AN EXHIBITION OF REMBRANDT'S ETCHINGS.

It is seldom that an opportunity occurs to study Rembrandt as an etcher such as is now furnished by the exhibition opened by Wunderlich & Co. at their galleries in Broadway. One hundred proofs, many of them of the greatest rarity and all choice, show the master's work as a portraitist, as a landscapist, as an illustrator of Bible history, and of the life of his own country and time. The collection has been gathered together during several years from such sales as those of the Duke of Buccleugh, and of the Hawkins, Aylesford and Brodhurst collections. As the present may be styled the Renaissance period of etching, and as everybody is interested in knowing how the work of the greatest etcher of the first period of the art differs from that of to-day, we turn the occasion to account in giving our readers a description of some of Rembrandt's most characteristic plates, and pointing out wherein they differ from modern work of the same genre.

In portraiture, such a comparison is facilitated by the exposure, in the same room with the Rembrandts, of a number of etchings, after paintings by Rembrandt, by the modern etchers Waltner and Koepping. In Waltner's etching of “The Gilder,” for instance, the effort has been, as in all modern reproductive etchings, to render the values of the original in great part by means of retroussage and wiping out. In the line work only the principal planes are recognized, and there is comparatively little attempt at reproducing textures. In the admirable fac-simile of the portrait known as “The Great Jewish Bride,” which we give with other illustrations from the handsome catalogue prepared for this exhibition by Wunderlich & Co., Rembrandt's aim has been almost the reverse. The silky texture of the long hair—which, according to orthodox Jewish custom, is cut off after marriage—the softness of the flesh, and in the finished state the textures of the robe and of the papers which the bride holds in her hands, appear to have given Rembrandt the greatest pleasure in reproducing them by means of pure line, with, in the latter case, the

help of the burr raised by the dry point. The line also designs the forms of the figure, while rendering the values and the light and shade much more delicately as well as more precisely than in modern work. The illustration shows the plate in the first state, the lower part being unfinished.

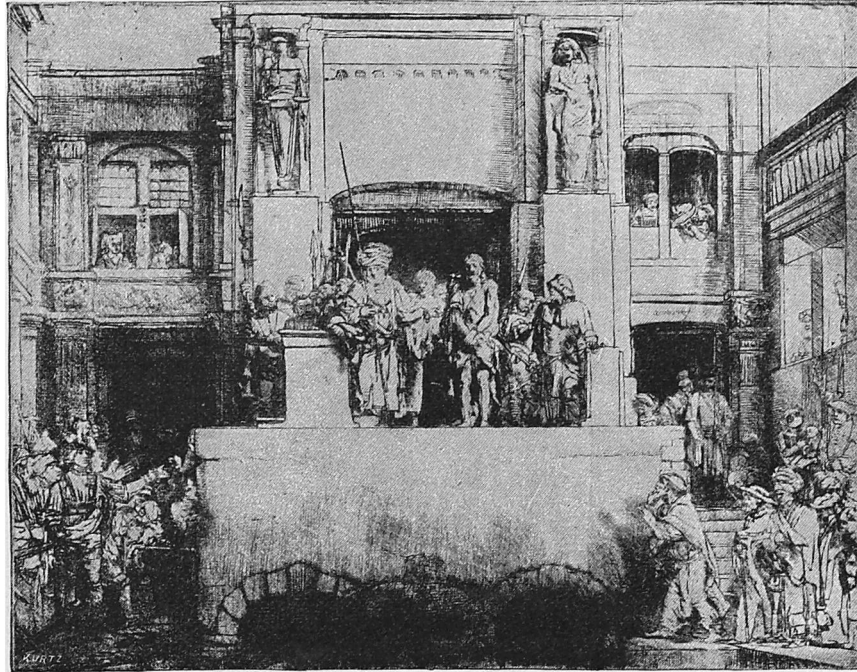
In subjects crowded with figures, like the “Christ before Pilate,” the masterly drawing of Rembrandt be-

figures, one of which was bought at the Duke of Buccleugh's sale by Mr. Wunderlich for an American customer at the highest price ever paid for an etching, 1100 guineas. This state is also distinguished by the height of the plate and in consequence of the architectural part of the subject. The reason for cutting down the plate is a peculiar one. It required more than one sheet of the Japan paper then obtainable to print it on, and the printers were obliged to gum on a broad slip from another sheet. Rather than put them to this extra trouble, the plate was diminished in height. These important differences, perhaps quite as much as the great variety of the earlier impressions, account for the price of the copy which we reprint, though an extraordinarily brilliant one, being no more than \$475.

In landscape, Rembrandt's superiority is again due, in a very sensible degree, to his splendid use of the line. In many of them the most interesting passages are in almost pure outline, with only a few objects detached by very open or very black shading. The flat distances of Holland, in which miles of space have to be represented by the etcher in the sixth of an inch, allow of no other method of work. It will at once be seen, from the distance in our reproduction of the celebrated “Three Trees,” that no one can compare with Rembrandt in this respect. At the same time, the hilly foreground is as full of mystery as the distance is of detail. But, then, this mystery is found, on close examination, to reproduce accurately natural forms as well as effects. The broken bank of the canal in the “Peasant Carrying Milk-Pails,” and the distance toward which it leads, is another case in point; for the drawing is in fine lines, and even the most vigorous darks are bounded by such lines.

The evidence of intention in the forms of the darks, no matter how deep and velvety, offers one of the best means of distinguishing the finest early impressions of the finished plates. In an etching known as a “View of Omval,” a village near Amsterdam, a group of pollard willows in the foreground are noticeable in fine impressions for the accents due to the burr which mark certain passages of the foliage, and more especially the hollows of the trunk of one of the trees. These darks almost disappear in later impressions from the worn plate, but reappear in still later ones after the plate had been reworked. The lack of decision in the drawing, however, detracts from their brilliancy in this last case, and makes the etching look almost modern. That these differences are felt to be of importance is shown by the prices usually brought by specimens of the several states. The one shown by Mr. Wunderlich is priced at \$600, while a good impression, but paler, is worth only \$350, while one of the third state is worth only \$100 to \$150.

Among the other unusually brilliant impressions which the collection contains, we must find room to mention “The Crucifixion,” with its wonderful drawing and grouping; the “Three Crosses,” a late state, but very fine print; the Saint Francis; “The Gold Weigher,” the first state, with the face in outline; “Rembrandt's Mill,” a very early impression, with the sky tinted; the portraits of John Cornelius Sylvius, of “Young Haaring,” of Rembrandt himself “in a turned-up hat”—there are no less than seven portraits of the etcher himself in the collection—and “Christ Healing the Sick,” commonly known as “the hundred guilder” piece. This last is in the second state on Japan paper.



“OUR LORD BEFORE PILATE.” BY REMBRANDT.

FAC-SIMILE OF THE SIXTH STATE OF THE ETCHING.



“THE THREE TREES.” BY REMBRANDT.

FAC-SIMILE OF THE COMPLETED ETCHING.

state the bottom of the plate, here filled by two arches of a bridge with a very sketchy head of Neptune on the pier between them, has many figures sketched in. These were felt, however, to conflict with the impression which the artist desired should be made by the important group above. Accordingly, they were erased and, after a while, the arches were introduced instead. But two impressions are known of the original state, with the